

## IN REVIEW-

fans there was a 6 ft. mosquito, with proboscis almost as long - AI WORK!! To us all, the significant thing was the wonders of the world of macro truly photographed in ortho stereo, mounted in slides that required no adjustment and shown on a 6x6 ft. screen with nothing to do but enjoy them. Thank you, Dr. Donaldson and Bill Hargrave, and Perkin-Elmer, for a wonderful experience.

"MEET LISA OBERT" was just the right balance for the program that went before. Lisa selected 20-odd slides, personifying her interpretation of what stereo means to her as self-expression. They were not presented as an exhibition of work she knew other people would like. Lisa had carefully and daringly submitted a score that moved fluidly from "Springtime" to "confinement", thru "grace" to "tranquility", drawing a final picture of a sensitive and intelligent photographer. You liked her slides, or you didn't, but no one was indifferent to what turned out to be a composite self-portrait of Lisa.

## NATIONAL CLUB STEREO COMPETITION ENTERED

AN ACTING Competitions Committee of 14 met on January 22nd to pick the 6 slides to be sent as MSC's entry in the National Club Stereo Competition in Chicago. This worked into a real hassle as the slides were boiled down to the 6 finalists from the more than 3-score considered. It also developed into a real workout for the committee, who were compelled to search their inner selves deeply for technical flaws or imperfections, when good slide after good slide had to be sacrificed for elements of good composition, or color, or whatever made one slide less worthy than its successor. Of greatest moment was the almost unanimous opinion that two slides which represent an advancement in stereographic expression, should be substituted for the more conventional postcard pictorials so familiar to the stereo world. In such a way does MSC hope to express its feelings for progress in stereo. New ideas, imagination and sensitive response to form and color must take their place with the realistic documentary of physical beauty in which the photographer plays so small a part.

## AVERAGES IMPORTANT

them to continue to make new slides of exceptional quality to keep up their average.

OUR C & E Committee has already decided to bar successful exhibition slides from monthly club competitions, and plans to set up a special competition limited to exhibition winners only. This is in line with the development of a policy of equality and fairness that should encourage every club member to participate in all club competitions.

NATIONALLY, in time, the picture must change to reflect more equitably the true quality of exhibitors' abilities. This is not possible until a way is found to recognize, encourage and value new work instead of the continued submission of the same proven salon winners in competition after competition.

OUR ANALYSIS of the 1st monthly competition showed an average of 14.2 to 29 points, by member submitting 4 slides. Yet of the 20 competitors, only 6 were above an average of 20 points per slide. These, then, might logically be the "A" group members. It was noted that two competitors who had 1 winning slide each are not in this group, since their average over 4 slides did not measure up. It is a case of the hare and the tortoise. By this method it would be a challenge to all to crash the "charmed circle" into the "A" group with weight of averages if not honor awards, at the February competition.

WITH so many new members, ranging from novice to expert, it will be more practical to defer separating members into "A" and "B" groups until after the results of the February competition are known.

IN DECEMBER the club had 30 members. Now, with more than double that enrollment, we look forward to 4 slides from every member - each mounted in glass, bearing a title and the name of the maker.

FOR THOSE who do not find it possible to attend the competition, and it promises to be a dilly, you may send your slides, of course, to the Club Secretary by mail: Jean Brooks, P.O. Box 25, Palisades Park, N.J. By using the P.O. Box the slides are certain of safe handling. Please allow sufficient time for our somewhat uncertain mails to deliver the slides by February 10th.



Vol. I

FEBRUARY 1956

No 3

## AVERAGES MORE IMPORTANT?

MSC TO TRY NEW METHOD OF SCORING - FAIRER TO ALL

MSC would like to depart from the traditional method of club competition ratings, usually based only on winning slides. This is a matter which has been tossed squarely into the lap of the Competition and Exhibition Committee, headed by Lee Hon.

IN STUDYING the results of our December competition, certain discrepancies in the true picture are apparent when honor awards only are the basis of competitive standings. For example, competitor "X" might have averaged 16 points over 4 entries, although one of his slides won a point-scoring ribbon. And competitor "Y" might have averaged 25 points over 4 slides, yet not placed among the scoring winners and so received no points toward competition standing. Thus, only observed averages over a period of time can attest to the consistent quality of the work of any exhibitor.

IF WE CONSIDER a novice whose first slides over one or two competitions average, say, 15 points, but whose year-end average 12 mos. later has climbed to 22 points, he should, indeed, be recognized for the progress he has made. Not only has he become a much better stereographer, but also he has become a strong contending member of the club's team of competition entries.

ALSO it is well to discourage "slide poor" members. These are the chaps who have 4 or 5 high scoring slides that have made the rounds of exhibitions and are too frequently entered in local competitions as sure winners. The averages of these competitors also over a period of a year will suffer, and it behooves

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## PICTORIAL APPROACH IN STEREO

by  
**Fred Kroy**

PHOTOGRAPHERS who have chosen stereo as their medium encounter a great number of technical expressions: convergence, window, triangulation, homologous points, hyperstereo, hypostereo, pseudo-stereo., etc. There is another expression too often lost sight of: PICTURE.

ACKNOWLEDGE with thanks the work of the engineer, who thinks in the scientific terms, and who designs the equipment, and the technician, who provides standardized methods to work with. But YOU are free to be PICTURE-MAKERS. There is no need for you to become engineers just because you have stereo cameras. You need not be occupied mainly with technical problems. The third dimension is a detail only, and the picture is everything. Pictures, after all, are not made with slide rules.

I WOULD divide pictures into two groups: those a professional takes for which he has to follow some blueprint, with a sales, advertising or technical purpose in mind - "purpose pictures", and those you shoot, for pleasure and for show - "hobby pictures". You are interested in stereo photography as a hobby, and are also the discriminating nucleus that strives for perfection. In the professional's pictures the subject matter is the thing. In the end, following the same rules, the pro is concerned only with THE PICTURE. The only difference between his work and your picture is that you make THE PICTURE to please yourselves.

IT IS MY conviction that the hobbyist often tries to excel in the means but neglects the end - that is, the creation of beauty in

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## PSA "DP" AT MSC

IT JUST HAPPENED that PSAers Marjorie Price, Ed Steuer and I are all in the same PSA Stereo Circuit, that the Circuit had just gone from Marjorie to me and I was ready to pass it on to Ed at the time of our Jan. 13 meeting.

So instead of the usual routing by express, I brought the Circuit with me to pass on to Ed, and gave our members a demonstration of how the circuit works, with last, present and next members all there to participate.

FOR ANY OF YOU who weren't there to see, here's how a PSA Circuit moves along and gathers interest and impetus each time around.

Each circuit is composed of 15 members; first time around each one puts in 3 slides and comments on all slides of the circuiters before him, on a sheet devoted to each slide, which, by the time the circuit has been around once, has comments of all members (and how they can differ).

The sporting thing to do is to write your comments before peeking to see what the others have said about the slides.

EACH MEMBER must not keep the circuit more than 5 days, then express it on to the next one on the list and return a postcard to the circuit chairman giving his (or her) vote for Nos. 1, 2 and 3 slides in that round.

The sturdy mailing case holds 2 complete rounds. After that, each member withdraws his oldest three slides and substitutes three new ones, starting a new comment sheet for each, which must give brief data as to why and how the slide was made.

IT IS SURPRISING how well the members of a circuit get to know each other: from their work, their comments and from a folder of biographical data with (stereo or planar) snapshots of each member.

AFTER a few go-arounds you actually know the far away members of your circuit much better than some in your local club, because you sure can read between the lines of those comment sheets, and get a line on their characters, attitudes and actual ability as stereographers.

FOURTEEN MSCers got PSA application blanks and information booklets after this demonstration, and

# psa notes

by Louis H. Frohman

GRATIFYING evidence of the growing share of interest in stereo in PSA is the increasing amount of space devoted to it in the PSA Journal.

I hope that the 14 of our members who took blanks to join PSA at our January meeting will find their membership beginning with the January PSA Journal, because of the feature article on stereo windows by R.G. Robertson of Sydney, Australia, in that issue.

TWO CHANCES to see how good you are will be these competitions for stereo slides: Milwaukee: Feb. 28 closing 4 slides \$1.00. Forms from: Ray Weiss, FPSA, 1800 N. Farwell Ave., Milwaukee 2, Wisc. Oakland: Apr. 14 closing 4 slides \$1.00. Forms from: Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

COLOR PROCESSING: Latest PSA information is that Realist Slide Service, Box 1030 Grand Central Station, will accept your exposed Kodachrome rolls, have them processed by Eastman, and returned to you with Realist precision custom mounting.

No one but Eastman appears ready yet to actually process Kodachrome, although several commercial labs have been licensed to do so.

more wanted them, but this was all I had at the meeting. I will have a larger supply at the February 10 meeting, so please don't be bashful about asking about PSA and the Circuits. It is our guess that one of the first things you will do after joining PSA will be to get aboard a circuit.

The only requirement is that you submit 3 slides in each round, make comments, and send it along promptly to the next on the list.

FOR THE NOVICE in stereo it is a means of learning as well as enjoyment, by having the reactions of many others to his work, and by seeing the work of 14 other people, and the reactions of 14 people to those slides.

FOR THE EXPERIENCED worker it is a chance to see how his work measures up to what others are doing -

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## PICTORIAL STEREO

IN THIS connection, I want to mention the subject of haze; if a scene appeals to you with haze in it, I think it probably does so on account of and not in spite of it. Moreover, haze usually is perceptible at a certain distance, and may so be helpful in covering up the fact that your infinity is not in stereo relief anyway. So be careful about cutting through haze; it may defeat the very purpose for which you set out to take the picture.

ANOTHER point: get close, get close. Stop photographing objects in stereo which you do not see in stereo, even with your own eyes. In any case, it is good to watch out that there is a lot of good stereo in the foreground. Show the whole in the part; one piece of yellow rock against the darkened sky, hit by the sunlight from the side like a whip: that is Yellowstone Park, and not a dozen miles of an undistinguishable mass of rocks. An important point in scenic pictures, too, is the presence of people. There are two ways of doing them. Either you make the people the main subject, pose them well, start your picture as close to them as possible, using the scenery as a background, or you subordinate the person, incorporating him or her into the landscape in a harmonious way, so that he or she becomes a natural part of the landscape - a small part. A person should not be used only as an additional plane, as a sort of prop to give you depth. You must find another starting point in a scenic, something which belongs organically to the scenery. However, if there is something artificial in the scene, such as a bridge path, a bridge or a fence, then people belong.

YOU ARE judges not only by what you photograph, but also by what you leave out, what you don't consider worth taking, or what you don't see, and what, then, may one terrible day jump into your face as someone else's prizewinner.

I ONCE saw an international color slide show of approximately 400 slides, all the winners among them. They were slides of great beauty, superbly photographed, and in stereo I have seen very few which can match them. But I called the

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show a "magnificent monotony". Among 400 slides I saw one single action shot: a dancer in a leap. The rest were chiefly scenery and still lifes, closeups of birds and flowers, reflections, etc. There were dozens of red barns and not a single cow; rustic idylls and not a single farmer at work. The landscape, after all, is only the stage on which we are living. I missed very much the showing of life on that stage. I also saw four portraits that night and those four portraits showed more about the life, the destiny and the country of those people than the beautiful emotiveness of 200 landscapes. If I should make a trip around the world to bring back its beauty and its life, I would surely not put the emphasis on the pictorial alone. Is there nothing going on, are there no children at play, no animals, is there no human interest, no art?

STEREO is certainly a tremendous medium for all these things - with the realism that is its keynote it can re-create the wonders of life.

FORGET the nomenclature, use your imagination, accept the challenge, unfreeze yourself. The worst that can happen to you is that your pet stereo picture may turn out to be a prizewinning "flat".

## PSA "DP" AT MSC

perhaps experimental work, either technical or artistic, not intended for salons - and a further opportunity for that richest of all experiences, giving a little assist to the less experienced by his suggestions.

THE ONLY COST of being is a circuit is your proportionate share of the express costs from one member to another, and you are promised by every member of any of the circuits, many hours of wonderful and rewarding pleasure.

WITH MSC covering the whole metropolitan area, it's likely that one of your fellow members here at MSC will be in your circuit, but, if not, you're sure to find new friends in stereo throughout the country.



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stereo is lost. A stereo picture can be only as good as its two flat halves will permit. Two bad "flats" will under no circumstance yield a good stereo. But the two "flats" of a good stereo are almost always a good picture in their own right. If a stereo picture stands on the merit of its depth alone, there is always some technical matter involved within the picture, such as subject matter where there can be no color differentiation.

HOW DO we get a good stereo picture? What IS a good stereo picture? Well, as far as the picture itself is concerned (that is, its pictorial aspects and its photographic values), it is governed by the same laws as flat photography. How often do we hear people say, looking at a flat picture: "It's wonderful, it almost has a three-dimensional quality." In flat photography, depth is achieved thru the separation of planes by lighting, proportion, focus, perspective and color differentiation --- through all or any of these. And if you think that you will get all that automatically just because you have a second lens in front of your camera, you are mistaken. You often try to depend on that technical device alone and don't realize sufficiently that you have to work for depth in order to recreate it photographically. If you wish to get something better than a run-of-the-mill snapshot, you will rarely take a scene just as it presents itself. You have to compose a picture, even if composing sometimes means nothing but to wait until the scene stands in the right place.

YOU HAVE been told that in color lighting should be flat, and that in stereo lighting should be extremely flat. That would indicate that a beautiful picture will always be obtained in stereo by permitting the light to fall directly on the subject, stopping down to f/8 for sharpness and depth of field, and all is beautifully taken care of. But it is not quite so easy.

YOU HAVE to judge your stereo picture before you take it as if you had to depend upon your photographic ability alone in order to produce a three-dimensional feeling. Even color in a picture is an accessory only, pleasing to the eye, and helping to separate the planes, but

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not always a decisive incentive for taking a particular picture. No picture is worth taking in color that would not also be a good black-and-white, and no picture is worth taking in stereo that would not also be a good picture in flat photography. If we accept this as a general rule for our judgment, it is then up to us to modify this statement through exceptions as we see them individually. The third dimension and color, in other words, should be only additional enhancements of good pictures, by forming part of their composition.

ANOTHER rule that has been established in stereo photography is: in stereo everything must be sharp. I think that we should somewhat modify this rule. It is true that the human eye sees everything in focus, but our minds accept a certain lack of focus without undue strain. I feel that the expressions "sharp" and "in focus" are constantly being confused, or identified. Good focus is an integral part of sharpness, but a picture can very well be in focus without being sharp. What constitutes unsharpness? It results from lack of focus, diffusion and subject movement. The latter two can be very helpful in building up a picture, while lack of focus in the wrong place will certainly wreck a picture. You can diffuse only what is sharp, that is why the main subject and points nearly should always be in critical focus. Diffusion can be achieved through lighting and optical devices in front of the lens. Subject movement is tolerable and sometimes desirable, if not too pronounced, and can be helpful in cases like flowing water, a jumping dog, etc. Lack of sharpness, of course, can also be the result of insufficient resolving power of the lenses, film grain or camera movement, which latter is entirely intolerable. If you use your range finder or set your lens at a properly estimated distance and if you do not aim to have everything in focus from, let's say 7' to infinity, you can use a much larger opening and shoot at high speed, less than 1/50, which makes it a great deal easier to shoot action. The great depth of field of your short lenses should in most cases be sufficient to obtain a large enough area in good focus.

# JANUARY

## mounts • mechanics • monsters • moods

HOW MUCH valuable and entertaining information can be compressed into 3½ hours? Some kind of record must have been set on January 13th - a full evening for our nearly 100 members and guests.

JOHN YERKES gave the second of 2 lectures on mounting stereo slides, keynoting his demonstration with the succinct advice to stick to Ema or Realist metal masks until any one of the dozens of other masks available match their standards. He suggested numerous do's and don't's - and the reasons for them - for mounting slides that will project with no trouble. There will be noticeable improvement in projection of slides offered by members who take John's sound advice to heart.

LOUIS FROHMAN's slide-illustrated talk on the Realist wide-angle lens attachment was a factual and thorough field test of this new product. Theories are interesting, but on the job comparison shots with normal and wide-angle lenses are facts that cannot be disputed. If we decided, as we saw in Lou's slides, that the wide-angle lens attachment will increase the information on the film by 40% or so, and make otherwise impossible shots not only possible but practical, we are correct. And if we also noted altered space relationships in depth, we are correct. We conclude from these two facts that the wide-angle lens stereo attachment is a useful tool - like so many others - when it is properly used, and where the picture could not otherwise be made at all. A stickler for ortho stereo would find the results of the attachment hard to accept, but such die-hards are relatively few in number who would trade a practical, if not exact stereo result for no picture at all.

IN HIS Kodachrome-Anscochrome comparison, Lou's field tests left his audience with varied reactions. Some acknowledged a preference in color rendition on one film or the other, or seemed to have a preference for some other reason. This same variance of acceptance speaks most effectively for the excellence of the

new Anscochrome for projected stereo. We can all remember when we had no choice of films. Lou expressed his impressions of the same slides as seen in a viewer. As we know, each of us draws different conclusions from a visual experience, and Lou was careful to qualify his statements as personal conclusions. To those of us who hold that today a stereo slide must stand the test of projection well, it looks like, as they say, we are not all working for Kodak any longer. Welcome Ansco. (Editor's note: Ronnie Jenkins' 1st place winner in December "Autumn Pool" and his H.M. slide "Sunset" were both made on -- guess what? -- Anscochrome.)

THE GENERAL conclusion might be that both films have much room for improvement - Oh, Happy Day! - and that each film is better suited for certain specified tastes, purposes and subject matter.

TO JOHN YERKES and LOU FROHMAN our sincere thanks for giving MSCers the benefit of their thorough and painstaking observations. Such valuable information, so generously shared, is the type of fellowship that makes MSC worth while.

WILLIAM HARGRAVE, of Perkin-Elmer Corp. ably presented the Donaldson camera before his awe-struck audience. Although of greatest interest to scientists and technologists in our group, the \$2500 camera, designed by Dr. Donaldson, an eye specialist, alerted medical men present to its unlimited possibilities in research and teaching. The slide presentation, at times a bit sanguinary, unnerved a few of those less experienced in medical topics. The relief was evident at the wonders of such charming subjects as a half-inch tree frog magnified 200 X, dangling ludicrously in space before our eyes. Audible gasps of amazement greeted such unseen wonders as a photo made from INSIDE the eye, looking out, through the lens of the eye itself. The abstraction boys really jumped at this one. And for the science fiction

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METROPOLITAN Stereo Club NEWS is published monthly in the interests of stereo information and education, for the benefit of MSC Members and their friends in stereo. It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in MSC NEWS that will be helpful to their members. We will, of course, appreciate credit to MSC NEWS or recognition of any by-line on articles used. We believe this exchange of ideas, activities, tech data, etc., will aid program planners everywhere to increase the scope of club activities. Contributions from MSCers and others should be addressed to JEAN AND BART BROOKS, Acting Editors, 258 Broad Ave., Leonia, N.J. Windsor 4-4387. Any copy accepted is subject to whatever adaptation and revision may be necessary.

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MEMBER



1956

# METROPOLITAN STEREO CLUB

## ARCHITECTURAL LEAGUE

### 115 EAST FORTIETH ST.

#### MEETINGS - SECOND FRIDAY OF EVERY MONTH - Public Invited.

# program

FEBRUARY 10<sup>th</sup> 1956

## 7:30 PM - Lighting - Practical demonstrations of MSC workshops

Five workshop groups met, at different times and places, to carry out assignments given by Lisa Obert, Workshop Chairman. Each group will reconstruct with lights and cameras a working demonstration of one of the pictures they made on their assigned topic, discuss its particular lighting arrangement and problems ... THEN ... show the slides they made.

Brooklyn Workshop - Walter Feinman - "Flowers"  
Long Island Workshop - ED Steuer - "Portrait"  
Manhattan Workshop - Lisa Obert - "Still Life"  
New Jersey Workshop - Ronnie Jenkins - "Abstract"  
Westchester Workshop - Lou Frohman - "Table Top"

#### INTERMISSION

## 8:30 PM MSC SLIDE COMPETITION

ENTRIES FROM MEMBERS ONLY

panel from MSC School for Judges

Larry Ankerson • Jean Brooks • Lee Hon  
Ted Lambert • Bill Marder

### "UNIVAC" WHAT NEXT??

MSC should spring an innovation with its new electric scoring panel, now under construction, to be ready in time for the February 10 competition, we hope. Lee Hon, (CBS Film Services) pitched in and is managing the electric design and actual construction. This will be a fine companion for our newly acquired PA system, for which we are still looking for a couple of mikes. (Do you know of any lying around loose anywhere?). More details on Univac, Jr. when we see it work ... if it works. It promises to do everything but talk.

### WATERFRONT FIELD TRIP

FIELD TRIP TO COVER THE WATERFRONT  
Planned for Saturday, Feb. 25th.  
Lisa will assign group leaders from each district who will have full details. Meeting 11 A M at Grand Central Station, Kodak Salon on Mezzanine.

### 8 Members Added

New members of record are:  
George and Marian Baer, 62 Green Haven Rd., Rye, N.Y.  
Theodore N. Hafner, 2908 Cortelyou Rd., Brooklyn 26, N.Y.  
John Herzog, 263 West End Ave., New York City 23  
Lee and Marjorie Hon, 2441 Webb Ave., Bronx 63  
Jerome A. Lukins, 44 Lincoln Pl., Portchester, N.Y.  
Sidney Tuman, 2906 Brighton 12 St., Brooklyn

#### APPRECIATION

OUR SINCERE thanks to Sunny Terry, a friend of MSC though not a member, who addressed and stuffed the MSC NEWS mailout in January and again in February, and saw to it that you received this issue on time. Our format is evolving, and we again appeal for assistance, assistants and more contributions. Let's make it the finest and most informative paper we can.

### NUPTIALS



DON BENNETT, hard-working Editor of PSA Journal, and charter MSCer, found the right girl and the right time. RUTH SAGE, of Buffalo, N.Y., is now Mrs. Don Bennett, of 28 Leonard St., Stamford, Conn. Ruth is an expert color plate separator, and former Sec'y of PSA Color Division. To the unanimous blessings of all Don's countless friends all over the country, MSC adds our warmest best wishes. We look forward to seeing both Ruth and Don at every meeting from March on.